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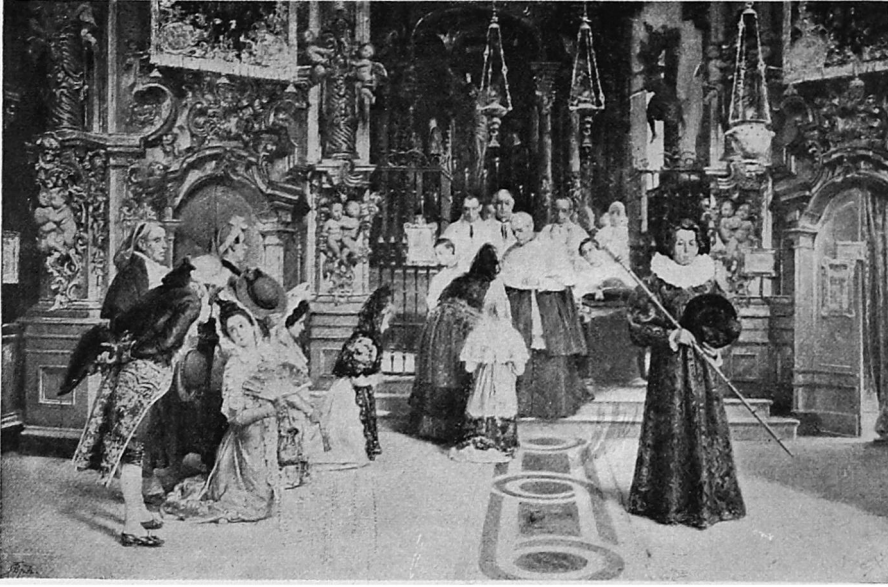
## ABOLISH FEES AT ART MUSEUMS

I should like to see every day a free day. It is impossible for people to keep track of free days and pay days if you have both. Accordingly, people who can not afford to pay admission come here to the Metropolitan Museum on pay days, see the sign, and go away, only too often, I fear, not to return again. It means a great loss to the educational influence of the Museum. But of course, I realize that the question is largely a financial one. It would be a splendid donation for some one to give us the money that would enable us to do away with pay days.

There were pay days at South Kensington. But whenever I chanced to observe a group of disappointed sightseers at the doors I gave orders to pass them in. Tourists or "seeing London" folks who came on the 'buses could not be expected to know what were and what were not pay days. So I gave orders that "anything on wheels" was to be admitted.



LA CHARETTE  
By J. B. C. Corot  
(Always reflect on Corot's art)



HIS EMINENCE  
By Salvadore Viniegra y Lasso  
(Ceremonious—hence censurable)

All museums are now focusing on education, and most of the original exclusively fine art museums are also developing along arts and crafts lines. In former years the ideal director of a museum was considered some Dr. Dust or Dr. Bone, whose main idea was to keep the public out, so that he might be undisturbed while writing a brochure to prove that he knew more about the true significance of the crab in Egyptian antiquity than some other doctor who was director of some other museum. The public's rights were not regarded at all. Now the policy is to give the public the freest possible access to museums, so that it will receive the greatest possible educational influence from them.

Whether it is wise to have schools in connection with a museum is another question. Sometimes the school gets away with the museum, and there always is danger that an educationalist, however able, will look at things too much from his own special technical point of view. When the South Kensington received the Jones collection of French furniture, one of the greatest collections of its kind in the world, William Morris said to me, "Of course you're not going to accept that rubbish." Leighton looked at it and said, "If you exhibit that stuff my life's work in teaching will be thrown away." He wanted me to hang up a sign cautioning students against this wonderful collection.

SIR CASPAR PURDON CLARKE.

Director Metropolitan Museum.